

The Musical World.

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MADAME JULIE DE SZCZEPANOWSKA will give her Second Subscription Concert on Tuesday, 12th February, in the Town Hall, Manchester, under the patronage of the Worshipful the Mayor, and Lieut-General Sir Harry Smith, Bart., G.C.B. Vocalists—Miss Helen Taylor (R.A.M.) and M. Charles Guilmot. Instrumentalists—Madame Szczepanowska, Mr. C. A. Seymour, and Signor Piatti. Accompanist—Mr. D. W. Banks.

EMMA STANLEY'S "SEVEN AGES OF WOMAN." Pronounced by all the London Journals, and by nightly increasing audiences, to be the greatest artistic triumph of the day. Every Evening at eight, and on Saturdays at three precisely. Area, 1s.; Reserved chairs, 2s. 6d. St. Martin's Hall, Long Acre.

M. CHARLES FIELD'S MUSICAL ENTERTAINMENTS every Monday night at Shaftesbury Hall, Aldersgate-street; every Tuesday night at the St. Pancras Athenaeum, George-street, Euston-square; and every Wednesday night at the Royal Soho Theatre, Dean-street, Soho, supported by first-rate talent—commencing at eight.

M. JULLIEN.—Royal Conservatory of Music, 213, Regent-street. Applications for admission into the classes for orchestral instruments received every Thursday until further notice. Full particulars of the laws and rules will be shortly advertised.

MADAME JENNY GOLDSCHMIDT-LIN D. HANOVER-SQUARE ROOMS.

Mr. Mitchell respectfully announces that Mr. and Madame GOLDSCHMIDT'S THIRD MISCCELLANEOUS CONCERT, Vocal and Instrumental, with Full Band, will take place at the above Rooms, on Monday Evening, February 11, 1856, to commence at eight o'clock. Programme: Part I. Overture, "Egmont" (Beethoven). Cavatina, "Deh vieni non tardar," Nozze di Figaro (Mozart). Madame Jenny Goldschmidt, Adagio and Rondo, Finale from Concerto, Violoncello, Sig. Piatti (Moliere). Romanza, "Quando le sare," M. Swift, Luisa Miller (Verdi). Scena and Aria, "Carta Diva," Norma (Bellini). Madame Jenny Goldschmidt. Concerto (C minor), Pianoforte, Mr. Otto Goldschmidt (Beethoven). Part II. Overture, "Buy Blar" (Mendelssohn). Aria, "Non paveretur." Il Principe Magico (Meyerbeer). Madame Jenny Goldschmidt. Song, "The Garland," Mr. Swift (Mendelssohn). Trio, for Soprano and Two Flutes, "Hörst Du," Camp of Silesia (Meyerbeer). Madame Jenny Goldschmidt. Flutes, Messrs. S. Pratten and Rémy. Nocturne, D flat (Chopin), and Allegro, G minor, of the Suites Anglaises (J. S. Bach). Pianoforte Solo, M. Otto Goldschmidt. Lied, "Die Sterne schauen," Madame Jenny Goldschmidt (Mendelssohn). March, "Oberon" (C. M. v. Weber). Conductor, M. Benedict. Doors open at Seven; to commence at Eight o'clock precisely. Due notice will be given of the next Concert, for which all applications for tickets will be received by Mr. Mitchell, Royal Library, 33, Old Bond-street.

MR. CHARLES SALAMAN will deliver his LECTURE on "The History of the Pianoforte and its Precursors," with musical illustrations, assisted by Mr. H. C. Cooper (Violinist) and Miss Milner (Vocalist) at the Literary Institution of Camberwell, Susan Hall, City, Maidstone, Russell, Marylebone, St. John's Wood, Hackney, &c., on the 26th, 28th, and 29th instant; and the 4th, 10th, 13th, and 19th of March.

MISS HUGHES (R.A.M., Mezzo Soprano), who has just returned to town from a very successful tour in the North of England with Mr. Ellis Roberts, Harpist to H.R.H. the Prince of Wales, will be happy to receive engagements for Oratorios or Concerts.—Address, 69, Great Queen-street, Lincoln's Inn Fields.

MR. AND MADAME R. SIDNEY PRATTEN, Professors of the Flute, Guitar, and Concertina, 131a, Oxford-street, where may be had the whole of Mad. Pratten's publications for the Guitar, consisting of 50 Songs, at 1s. 6d. each, and 24 Divertissements at 2s. 6d. each. Catalogues may be had on application.

MR. H. C. COOPER (Violinist) will, with his Pupil, Miss MILNER (Vocalist), who has created so great a sensation throughout the Provinces during the last few months, return to town for the season, on the 23rd of February. All communications to be addressed to Mr. Cooper, 44, Upper Charlotte-street, Fitzroy-square.

MISS BESSIE DALTON begs to announce that her engagement with the Royal Panopticon (after being again and again renewed until the 100th time had been reached,) terminated on Saturday last.—60, Prince-street, Leicester-square, February 4th.

IL TROVATORE, complete for Pianoforte, unabridged. Price 5s. in cloth. Boosey and Sons, 28, Holles-street.

M. R. THOMAS (late of Worcester) begs to inform his friends and the musical profession that he now resides at 19, Hampshire-terrace, Camden-road-villas.

M. R. LAMBERT (of York Cathedral) Vocalist, Bass, is open to accept engagements for Oratorio or Concert, in or out of London.—Communications to be addressed to his residence, 51, Union-terrace, York.

MISS EMMA BUSBY begs to inform her pupils and friends that she has removed to No. 30, Upper Gloucester-place, Dorset-square.

M. R. COOPER (Violinist) will, with his Pupil, Miss MILNER (Vocalist), perform at Sheffield, on the 6th of March, and will be happy to accept engagements for the 5th and 7th of that month in any town or towns on their way from or to London. For terms apply to Mr. Cooper, 44, Upper Charlotte-street, Fitzroy-square.

PRIVATE INSTRUCTION IN THE ART OF POETICAL ELOCUTION, as adapted to the several purposes of Speaking, Reading, and Singing, by the Rev. HUGH HURTON, M.A. Select Classes for the study of the older English Poets, and the practice of General Elocution.—Address No. 2, Provost-road, Haverstock-hill.

WANTED in a Music-warehouse, a young man, thoroughly acquainted with business, and capable of playing on the cornet-a-pistons and concertina. Send full particulars to X, "Musical World" Office, 28, Holles-street.

FOR SALE.—A VERY RARE VIOLIN, the property of a deceased Earl, more than 200 years old, and, which, in 1791, was selected by the leaders for the orchestra, during the four great performances of Handel in Westminster Abbey. It was the favourite instrument of Coker-Sharp, the celebrated violin player of that period. Apply at Pocock's pianoforte warehouse, 41, Westbourne-grove, Bayswater.

A N ORGANIST for Archbishop Tenison's Chapel, Regent Street, will be elected at Easter, when a New Organ will be opened. Efficiency in teaching and conducting Parochial Psalmody and Chanting is indispensable. The final election will be decided by a trial of skill. The greatest weight will be attached to testimonials of character. Salary £40 per annum. Application (by letter only) with testimonials, must be sent before the 20th February, to the Rev. J. E. Kempe, The Rectory, Piccadilly.

A LADY, who has had much experience in teaching, is desirous of meeting with a daily engagement. She undertakes to give full instruction in English, French, and Music, and up to a certain point, in German, Harmony, and Drawing, with Perspective; and can give satisfactory references to the families in which she has been engaged two, three, and five years. Address to Q., care of Messrs. Boosey and Sons, Musical World Office.

PIANOFORTES.—OETZMANN and PLUMB beg to inform Music-sellers and Professors that in consequence of their having made great improvements in the manufacture of their instruments, substituting machinery for manual labour, and taking advantage of the new Patent Steam Drying processes, are enabled to offer to the Trade superior Pianofortes in Grand, Semi-Grand, and Cottages, in all variety of woods and designs, at considerably reduced prices. Illustrated Lists sent on application, or a visit to their Manufactory will prove the great advantage secured. 6, Great Russell-street, Bloomsbury. Manufactory, Cheneys-street, Tottenham-court-road. Alexander and Co.'s Harmoniums at trade prices.

MISS POOLE'S NEW AND POPULAR SONG.— "MAY GUARDIAN ANGELS HOVER NEAR THEE."—Composed for her by Frank Romeo, which is so enthusiastically received at all the Concerts, is published by Duff and Hodgson, 65, Oxford-street, and may be had at every Music-seller's in the United Kingdom.

OPERA AND DRAMA.

BY RICHARD WAGNER.

(Continued from page 67.)

BEFORE proceeding to the description of the results, which spring from the power, hitherto suggested, of the orchestra, for the fashioning of the drama, we have, in order clearly to appreciate the extent of this power, still to come to a precise understanding, with respect to one very great capability of the same. The capability, to which we allude, of its power of speech is obtained by the orchestra from a combination of the various capabilities that accrued to it from its resting on gesture, on the one hand, and from its thinking adoption of the verse-melody on the other. As gesture was developed, from its origin, the most sensuous gesture of the dance, until it became the most intellectual mimicry; and as the verse-melody advanced from the mere thinking of a sensation, to the most present manifestation of one—so, also, the power of speech of the orchestra, which obtained its plastic power from both points, and was nourished and heightened on the growth of both to their uttermost power, increases from this double source of nourishment to an especial capability of the highest order, in which we behold the two separate arms of the orchestral stream, after it has been abundantly augmented by brooks and rivers flowing into it, unite again, as it were, and roll on henceforth in common. Where the gesture is in a perfect state of repose, and the melodic speech of the representor altogether silent—where, therefore, the drama is being prepared out of inward sentiments* as yet unuttered, these as yet unuttered sentiments are capable of being so expressed by the orchestra, that their manifestation bears in itself the character—presupposed as necessary by the poetic intention—of presentiment.

Presentiment is the manifestation of an unuttered, because—in the sense of our verbal language—yet unutterable sensation. A sensation which is not yet determined is unspeakable, and it is undetermined, when not yet determined by the object corresponding to it. The movement of this sensation, presentiment, is thus the involuntary desire of the sensation for determinateness, by means of an object which it, furthermore, pre-determines out of the force of its own want, and that, too, as one that must correspond to it, and for which it, therefore, waits. In its manifestation as presentiment, I would adduce as a similar instance the power of sensation of a well-toned harp, whose strings reverberate with the current of air passing through them, and wait for the player who shall obtain from them clear accords.

Such a presageful mood of mind has the poet to awake in us, *in order, out of its desires, to make us ourselves necessary co-creators of the work of art.* While exciting this desire in us, he procures for himself in our excited susceptibility the presupposing strength which alone can render possible for him the fashioning of the phenomena intended by him exactly as, in conformity with his intention, he must fashion them. In the production of such sentiments, as the poet must awake them in us, for the indispensable assistance on our side, absolute instrumental language has hitherto already proved itself all-powerful; for it was precisely the incitation of undetermined presageful sensations which was its most peculiar effect, that must degenerate into weakness in every instance that it attempted also to determine clearly the sensations excited. If we apply this extraordinary and sole realizing capability of instrumental language to those points of the drama, where it shall be brought into play by the poet according to some definite intention, we now have to come to a clear understanding as to whence this language has to take the sensuous points of expression in which it shall manifest itself suitably to the poetic intention.

We have already seen that our absolute instrumental music was obliged to borrow the sensuous points for its expression out of a dance-rhythm, long familiar to our ear, and out of the tune sprung from it, or out of the "melos" of the people's song, as that, also, has grown up with our sense of hearing. The element still completely undetermined in these points, the absolute instrumental composer endeavoured to raise into a determined expres-

sion, by arranging in a picture presented to the imagination these points according to affinity and difference, by increasing and decreasing strength, as well as by a hastened and retarded movement of the execution; and, lastly, through especial characterisation of the expression, by means of the manifold individuality of the tone instruments—and this picture he furthermore finally felt himself compelled first to render clear by an exact—extra-musical—statement of the object described. The so-called "tone-painting"** has been the visible issue of the development of our absolute instrumental music: in it this art has sensibly cooled its expression, that no longer turns to the feelings but to the fancy, and everyone will clearly perceive this impression, who hears, after a tone-piece by Beethoven, an orchestral composition by Mendelssohn, or even Berlioz. It is not, however, to be denied that this course of development was a necessary one, and that the well-defined turn towards tone-painting proceeded from more sincere motives than, for instance, the return to the fugued style of Bach. Above all, we cannot either avoid acknowledging that the sensuous power of instrumental language has been uncommonly enhanced and enriched by tone-painting. Let us now admit that this power cannot only be raised in an immeasurable degree, but its expression be at the same time completely deprived of its cooling element, if the tone-painter, instead of appealing to the fancy, may again appeal to the feelings, a course that is open to him, from the fact of the object of his description communicated by him only to the thought being manifested, as present and real, to the senses, and, moreover, not as a mere help for the understanding of his tone-picture, but as presupposed out of a most high poetic intention, in the realization of which the tone-picture shall be the assisting element. The subject of the tone-picture could be only a point out of natural life, or human life itself. But it is now especially such points out of natural or human life, and to the description of which the musician felt attracted, which the poet needs in the preparation of weighty dramatic developments, and whose mighty help the hitherto absolute playwright was, from the very beginning, to the great prejudice of the work of art he wanted to produce, compelled to renounce, because he must necessarily look upon such points, the more perfectly they were to be expressed from the stage to the eye, without the complementary co-operation, determining the feelings, of music, as unjustified, disturbing and weakening, and not as assisting and promoting.

These undetermined, presageful sensations, to be necessarily excited in us by the poet, will always have to stand in connection with a phenomenon, which, moreover, is communicated to the eye; this phenomenon will be a point of the surrounding objects of Nature, or of the human centre of these objects themselves—at any rate, a point whose movement is not yet dependent on a definitely-manifested sensation, for this can only be expressed by verbal language in the union, already more nearly described, with gesture and music—that is to say, verbal language, whose presupposing manifestation we here picture to ourselves precisely as first to be called forth by means of the excited desire. No language is capable of expressing preparatory repose so movingly as instrumental language; to raise this repose to moving desire is its most especial power. Whatever out of a scene from Nature, or out of a silent, gestureless human entity, is offered to the eye, and, from the eye, determines our sensation to tranquil contemplation, can be so presented by music to the sensation, that the former, starting from the point of repose, moves the sensation to interest and expectation, and thus awakes precisely the desire which the poet needs as the realizing assistance, at our hands, for the manifestation of his intention. This incitation of our feelings according to a determined object is, in fact, necessary for the poet, in order to prepare us even for a determining entity for the eye, namely—not to present to us even the entity of the scene from Nature, or of human personality, until our expectation, raised with regard to it, determines it, in the manner in which it is manifested as necessary, because corresponding to the expectation.

The expression of music will, in the employment of this uttermost capability, remain a completely vague and undetermining

* *Stimmung*—mood, frame of mind.** *Tonmalerei*.

one, as long as it does not appropriate to itself the poetic intention just described; the latter, however, depending upon a determined entity, to be realized, can beforehand so borrow from this entity the sensuous points of the preparatory tone-piece, that they as completely correspond to it in a significant manner, as the entity at last brought forward corresponds to the expectations which the tone-piece, previously announcing it, excited in us. The actual entity comes before us, consequently, as a desire fulfilled, a presentiment justified, and if we now call to mind that the poet must present to our feelings the phenomena of the drama as miraculous and towering above those of ordinary life, we have, also, to understand that these phenomena would not be manifested as such to us, or that they would necessarily strike us as unintelligible and strange, if their final and bare manifestation could not be presupposed as necessary, in such a manner, out of our prepared sensations, worked up to presageful expectation, that we actually demand them as the fulfilment of our expectation. Only for the tone-language of the orchestra so fulfilled by the poet is it possible, however, to excite this necessary expectation within us, and without his artistic help the miraculous drama can, consequently, neither be planned nor carried out.

CHAPTER VI.

We have now grasped all the threads of the series for the one^{ful}* expression of the drama, and have now only to come to a clear understanding as to how they are to be connected with each other, in order to correspond, as one^{ful} form, to a one^{ful} purport, which is only capable of being fashioned as one^{ful} by means of this one^{ful} form.

The life-giving central point of dramatic expression is the *verse-melody* of the representor, related to it as presentiment in the preparatory absolute orchestral melody; and from it flows, as *recollection*, the "thought" of the instrumental motive. The presentiment is the far-spreading light which, while it falls upon the subject, renders the colour peculiar to the latter, and presupposed out of it, a visible truth; the recollection is the obtained colour itself, as the painter borrows it from the subject, in order to transfer it to other subjects related to it. The appearance and movement, sensuously striking the eye, and always present, of the representor, is the dramatic gesture; it is explained to the sense of hearing by means of the orchestra, which itself closes its most original and most necessary effect as harmonious bearer of the verse-melody. Thus, in the total expression of all the communications of the representor to the sense of hearing as well as to the eye, the orchestra takes an uninterrupted part, bearing and explaining in every direction; it is the moving maternal lap of music, and out of it springs the united bond of the expression. *The Chorus of Greek Tragedy* has left its interpretation, absolutely required by the feelings, for the drama, in the *modern orchestra* alone, in order, free from all restriction, to develop itself in it to immeasurably manifold manifestation; its real, individual human entity is, however, transported from out of the orchestra to the stage, in order to expand the germ, existing in the Greek chorus, of its human individuality, into the greatest independent perfection, as immediate active and passive participator in the drama itself.

Let us now examine how the poet, from the orchestra, in which he has completely become a musician, turns back to the intention which has hitherto guided him, for the purpose of completely realizing it by the aid, now immeasurably rich, of expression.

(To be continued.)

* Einig.

ALTRINCHAM.—The first of a series of "people's concerts" took place in the Town Hall, on Saturday evening, the 26th ult., under the direction of Mr. Weston. The Rev. H. Christopherson pronounced an address, after which the National Anthem was sung. The principal vocalists were Miss Shaw, Miss Fanny Wallworth, and Mr. Delavanti. Miss Shaw and Master Birkby, an amateur, were encored in Bishop's duet, "My pretty page." It was gratifying to find so many of the working classes in the room, and augured well for the undertaking.

PROVINCIAL.

MANCHESTER.—(From our own correspondent).—The sixth concert of the Classical Chamber-Music Society took place on Thursday evening the 31st ultimo. The programme was as follows:—

PART FIRST.

Trio No. 2 (in F, Op. 80) R. Schumann.

Sonato—Piano and Violin (in A minor, Op. 23) ... Beethoven.

PART SECOND.

Trio (in D, Op. 70, No. 1) Beethoven.

Solo—Violoncello ("Serenata Italiana") Piatti.

Solo—Pianoforte—Selections from "Wanderstunden" (Op. 80), and "Nuits Blanches" (Op. 82) ... Stephen Heller.

R. Schumann's trio had not been heard before in Manchester. The sonata of Beethoven was also new to these concerts. It was finely played by MM. Hallé and Sainton. The trio in D is a favourite with the *habitues*, and was played by MM. Sainton, Piatti, and Hallé, as well as could have been desired. Signor Piatti's execution of his own solo displayed his usual good taste and beauty of tone. Stephen Heller's original and beautiful pieces were judiciously chosen by M. Hallé as his solo selection, and wound up the concert with excellent effect.

EDINBURGH., Feb. 6.—(From a Correspondent).—The Italian Opera is doing well—but French-Italian Opera is doing better. *Ernani* was successful, but *Le Prophète* made a *furore*. In fact, this, one of Meyerbeer's masterpieces, created a greater impression than any musical work brought out in Auld Reekie for some time. It was produced on Monday night, and although it had been rehearsed but a few times, was put upon the stage and executed in a very creditable manner. Herr Reichardt made his first appearance this season in *Jean of Leyden*, and achieved a decided success. He was welcomed with great warmth when he appeared, which showed that the Edinburgh public had not forgotten the pleasure he had afforded them on a former occasion. Herr Reichardt was encored in Jean's first song, "Un impero più soave," and in the famous invocation, "Re del Cielo." He was also recalled after each act. Madame Widmann was the *Fides*, and Madame Fodor, *Bertha*. Both ladies exerted themselves with commendable zeal. With respect to the band and chorus, it is only necessary to say, that the one might have been more numerous and the other more strong. I had almost forgotten to mention that M. Zelger, the talented *basso*, sustained the part of Zachariah, the Anabaptist—one of his best performances at the Royal Italian Opera—with great ability. Signor Orsini is entitled to praise for the manner in which he directed the orchestra. *Le Prophète* is to be repeated to-morrow (Thursday) evening, Feb. 7th.

LEEDS.—Mr. and Mrs. Sims Reeves made their appearance, for one night only, at the Theatre Royal, on Thursday evening, 30th ult., and attracted a numerous audience. The pieces were *The Beggar's Opera*, *Matrimony*, and the *Waterman*. Mr. and Mrs. Sims Reeves were recalled after both opera and operetta, and received with hearty applause.

PETERBOROUGH.—Mr. A. C. Thacker has been giving a series of concerts in Peterborough and the neighbourhood, which have been very successful. The artists were Miss Poole, Miss Augusta Mannin, Mr. F. Bodda, and Mr. Henry Blagrove. Mr. Thacker presided at the pianoforte.

BEVERLEY.—Mr. Hinchcliffe gave a concert in the Norwood Assembly Room, on Friday evening, the 25th ult., which was numerously attended. The vocalists were Mrs. Sunderland, Miss Freeman, Mr. Pearson, and the concert giver. Mr. Allen was the violinist, and Mr. Burton, of Leeds, presided at the pianoforte. Mrs. Sunderland was encored in "I cannot mind my wheel, mother," and Mr. Hinchcliffe was recalled in the "Bear hunt."

BENGWORTH.—The Bengeworth Choral Society held a meeting in the National School-room on Thursday the 31st ult., for the purpose of forming an elementary class of vocal music. Mr. E. W. Pullin, conductor, explained, and more than thirty ladies and gentlemen entered their names. The members of the society then sang several *morceaux*, and in the course of the evening presented Mr. Pullin with a handsomely-bound copy of the *Messiah* and the *Creation*.

LIVERPOOL.—(From our own Correspondent.)—Mr. Thomas's Shilling Concerts at the Philharmonic-hall were brought to a conclusion, for the season, on Saturday, after a course which extended over four weeks. The vocalist for the last week was Miss Fanny Huddart. The style in which these concerts have been got up, and the efficient manner in which they have been conducted in every way, reflects great credit on the liberal spirit and musical taste of Mr. E. W. Thomas, with whom they originated, and by whom they have been carried on under circumstances of great discouragement. Throughout the whole he secured artists of the best talent, and made every exertion for the gratification of those patrons who encouraged him by their presence. The chief cause of regret was in the limited numbers who occasionally assembled to enjoy the performances, deserving as they were of extensive patronage.—At the Theatre Royal, pantomime is about to be laid on the shelf. On Monday night, our old favourite, Mr. Basil Baker, took a benefit, appearing as Tyke, in the *School of Reform*. The house was good, and the veteran actor received a welcome which spoke forcibly the esteem in which he is held. Wednesday, the theatre was shut; and on Friday Miss Mansell, the Columbine, took her benefit. The pantomime concluded the performances each evening.—At the Royal Amphitheatre, the equestrian company continue to attract.

With reference to the St. George's Hall organ, the correspondent of one of our local papers writes as follows:—

"Mr. Best's audiences having now become select, the time would appear to have arrived when the admission money ought to be reduced to a merely nominal sum, so as to encourage the attendance of the working-classes. There can be now no fear of injury to the hall. The novelty has worn off; and it is the opinion of many, who have had experience of organ performances, that, except among those who understand music, there will always be but thin attendance. This fact has been demonstrated in our hall, despite the admirable playing of Mr. Best, and the grandeur of the building. What is now wanted is encouragement to working-men to attend. How is this to be accomplished? First, by lowering the price, and rendering popular music, which the general public can understand. Secondly, by the introduction of choruses, at certain portions of the performances, in which the assembled people could all join. Henry Russell has tried this scheme at his concerts, and with great success. It is astonishing what interest it creates, while the time and tune has been tolerably well preserved, although hundreds joined in the choral strain. If such popular entertainments as these may be thought to lower the character, either of the noble organ or its accomplished manager, we still submit that the present admission-money on Monday evenings ought to be considerably reduced."

[Against doing away with the entrance money we have nothing whatever to say. But the suggestion about choruses, in which the working classes are to join, is purely Utopian, while the allusion to Mr. Henry Russell is most unfortunate. Heaven forbid that so noble an edifice as St. George's Hall should ever be put to such uses! We are for instructing and if possible delighting the masses, but not for vitiating their taste and making fools of them.—Ed. M. W.]

BRIGHTON.—A concert was given by the Royal Pavilion Band on Saturday, of which the orchestral features were Mendelssohn's Wedding March to *A Midsummer Night's Dream*, and two operatic selections, the one from *Ernani*, the other from *La Figlia del Reggimento*. The performance which obtained and deserved most favour, however, was the pianoforte solo by Mad. Oury, "La Sicilienne Romance et Barcarolle," from Verdi's new opera, *Les Vêpres Siciliennes*, which was received with enthusiastic applause. There was a good attendance. M. Oury conducted.—Four private subscription balls have been given at the Pavilion on the 7th, 16th, and 23rd ult., and 4th inst., under the patronage of the Prince Edward of Saxe Weimar, the Duchess of Richmond, the Countess of Kintore, Lady Maxwell, Mrs. Coningham, Mrs. Kemp, etc. Laurent's band was in attendance, and performed the following dances:—*Valses*—"Lily of the Valley," "Immortellen," "Les Vêpres Siciliennes," "Carneval," "Rigoletto," "Ethel Newcome." *Polkas*—"Lillian," "Egyptian," "Etoile du Nord." *Quadrilles*—"Bride of Lammermoor," "Sebastopol," "Partant pour la Syrie." *Galops*—"Wiesbaden," "Malakoff," "Imperial Guards."

BATH.—A Morning Concert was given at the Grand Pump Room, on Saturday last, the proceeds of which will be appropriated in aid of the funds for the Free Promenade Concerts. There was a very large attendance. The artists engaged comprised Miss Eliza Ann Hughes and Miss Milner, vocalists; and Mr. Ellis Roberts (harpist) and Mr. H. C. Cooper (violin), instrumentalists. Miss Hughes was encored in Bishop's "Tell me, my Heart," and Miss Milner, in "Kathleen Mavourneen." Mr. H. C. Cooper obtained a similar compliment in his solo *fantaisie*. No small share of the programme was appropriated by Mr. Ellis Roberts, on the harp, who introduced Welsh airs in various ways, finishing with a harp solo with band, introducing "Rule Britannia," "Partant pour la Syrie," and "God save the Queen."

Virginius, and *Ingomar*, and in the after-pieces of *Love and Charity*, and *A Morning Call*, with immense success. A local paper, speaking of their performance in *Ingomar*, says:

"Mr. Anderson appeared as the Allemani chief, and Miss Elsworthy as the lovely Parthenia. Of the former we need only remark that his performance was worthy of his well earned reputation, and was highly appreciated by the audience. Of Miss Elsworthy we must say that in her hands Parthenia was a purely classical representation. We have rarely the good fortune, in these degenerate times, to see a female so charmingly delineated. Her every tone and gesture betokened intimate acquaintance with the noble and heroic disposition of the antique Greek maiden, and stamped her as an actress of a superior order. The effect of her performance was materially heightened by the strictly accurate manner in which she dressed the character. The performances were brought to a termination with the comedietta entitled *A Morning Call*, in which Mr. Anderson and Miss Elsworthy sustained their parts in a first-rate manner, and kept the house in a state of the most perfect hilarity for more than an hour."

Miss Elsworthy and Mr. Anderson, after their highly successful tour, have returned to town. It was Miss Elsworthy's first appearance before a Nottingham audience, and she acquired "the Bays" long since accorded to that established favorite, Mr. Anderson.

PRESTON.—On Tuesday evening, the 29th ult., the Preston Choral Society performed Händel's oratorio, *Judas Maccabaeus*, in the Theatre Royal, which was crowded. The principal vocalists were Miss Whitham, Mrs. Paget (R.A.M.), Mr. Hargrave, and Mr. Armstrong; conductor, Mr. Fawcett; principal violoncello, Herr Lidel; harmonium, Mr. Greaves.

TRENTSIDE.—A concert was held in the National School Room, on Thursday evening, the 24th ult. The executants were the members of the Church Choir, who sang various glees, duets, and solos. Mr. Robinson, organist of Bradford, presided at the pianoforte.

HULL.—The Hull Harmonic Society gave their fifty-seventh public performance on Friday evening, the 25th January. The programme comprised a mass by Haydn, and selections from the works of Händel, Mendelssohn, &c. The principal vocalists were Mrs. Craven (encored in Händel's "Praise the Lord," harp obbligato Mr. Murray); Mrs. Robinson, encored with Mrs. Craven in the duet, "Come, ever-smiling liberty;" Mr. J. Kenningham and an amateur, who was much applauded in "Lord! remember David." The band and chorus were under the direction of Mr. Thomas Hopkinson (organist of St. John's church); Mr. Stephenson was leader; and Mr. Hall, organist.

STOCKPORT.—A concert was given at the Temperance Hall, St. Peter's Square, on Tuesday night, for the benefit of Mr. John Jackson, formerly member of the choir of St. Peter's Church. The hall was well filled, and the performance gave satisfaction. The principal vocalists were Mrs. Brooke, Miss Shaw, and Mr. Delavanti, of Manchester, and Messrs. Edmondson and Hull, of this town.

TRAFFORD.—The Trafford Glee Club held their fifth meeting, under the presidency of Mr. J. J. Lees, on Wednesday evening, the 30th ult. The programme included several favourite compositions. Shore's glee, "Come, sweet Mirth," and Dr. Calcott's "Green Thorn of the Hill of Ghosts" were encored. Mr. D. W. Banks was accompanist at the pianoforte.

FOREIGN.

PARIS.—When critics are unanimous their unanimity is wonderful. It is seldom, indeed, we find the entire press agreeing on any point of art, and less seldom respecting the performance of an artist. The Parisian journals, however, seem to be of one opinion as to the recent success of Signor Mario in *Il Trovatore*, in which at first, it may be remembered, the celebrated tenor by no means achieved one of his greatest triumphs. Now his singing is said to surpass any thing heard at the Italiens for many years. We can readily give credence to the account of Signor Mario's comparative failure in a new part, having heard his first essays in Raoul and Eleazar, and can at the same time as readily comprehend his rapid and signal improvement, knowing that with him first performances are generally little better than rehearsals. We hear that his voice is better than it has been for a long time. This is great news for the subscribers to the Italian Opera in London, with whom Signor Mario is so deservedly a favourite. One of the most brilliant nights of the Paris season it appears was that of Monday, when the *Trovatore* was given with Signors Mario and Graziani, Mesdames Penco and Borghi-Mamo. The opera was received with enthusiasm from beginning to end. Signor Mario was encored in the *andante* of the air in the third act and in the romance of the fourth. He was recalled twice at the end of the third act—a compliment seldom paid to any singer at the Salle Ventadour. Madame Penco surprised the *habitués* by her singing and her acting in Leonora—which part she has resumed. A parody on the *Trovatore*, by the way, is about to be produced at the Bouffes-Parisiens, the book by M. Bourget, the music by M. Offenbach.

Le Corsaire still maintains its attraction at the Opera. The second attendance of the Emperor and Empress—on Wednesday last week—no doubt has given the new ballet an additional prestige. *Guillaume Tell* is in rehearsal. Madlle. Hanakers, who is said to possess a remarkable soprano voice, will make her débüt in Mathilde. The new opera of MM. Billesta and Saint Georges, *La Rose de Florence*, is expected to be shortly produced. In this, Madlle. Moreau-Sainti will make her first appearance.

The *Revue et Gazette Musicale* states that Auber and Scribe's *Manon Lescaut* and Madame Cabel will make their first appearance in conjunction at the Opéra-Comique, about the latter end of next week. M. Hector Berlioz has gone to Wiemar, to superintend the rehearsals of his opera, *Benvenuto Cellini*, and his trilogy, *L'Enfance du Christ*. The works of Mendelssohn appear at last to be coming into vogue in Paris, notwithstanding the unaccountable opposition of M. Fétis and clique. A new society, called the "Mendelssohn Quartet Society," has held a first meeting, and with a success which, it is to be hoped, will constitute a good beginning to a good ending. At this meeting the C minor pianoforte trio, and the violin quartet in D major (op. 44) created a veritable *furore*.

VIENNA.—The 27th of January, 1856, will be long remembered in the musical annals of the Austrian capital, as the day on which the 100th anniversary of Mozart's birth was celebrated. The morning was at first gloomy and unfavourable, but, at twelve o'clock, the time fixed for the Festival, the sun burst forth from behind the clouds, as if to share in the general homage paid to the immortal composer. All Vienna seemed to be up and stirring. An endless line of vehicles, from the noble's dashing carriage to the humble *droschki*, rolled on towards the Redoutensaal, while the crowd of pedestrian lookers-on was absolutely overwhelming. The approaches to the building were completely blocked up, and it was not until a short time after the commencement of the concert that anything like a free passage was possible.

At half-past twelve, the emperor, accompanied by the empress, the Arch-Duke Franz-Carl, the Arch-Duchess Sophia, and the younger princes of the Imperial family, made his appearance in the gallery. He was greeted by three hearty cheers. In front of the orchestra was a bust of Mozart upon a gray pedestal. The head was encircled by a laurel wreath, and the pedestal was adorned with garlands of flowers. The wreath was afterwards presented to Dr. Franz Liszt, who had the entire arrangement of the festival, while the garlands were distributed among the audience. How delighted did every one appear who was

fortunate enough to procure even a single leaf as a memento! The programme of the performance has already appeared in the *Musical World*, and we shall, therefore, merely add that the whole affair went off in the most satisfactory manner.

On the 15th ult. the burgomaster of Vienna and the committee of the Mozart Festival presented Dr. F. Lisz with Radnitzky's medal, cast in gold, silver, and bronze, on the occasion of the Festival, and a *baton* of ebony and silver, on which were engraved the words: "Die Stadt Wien dem Dirigenten des Mozart-Festes, FRANZ LISZT, am 27 Jänner, 1856." (The city of Vienna to Franz Liszt, director of the Mozart Festival, 27th January, 1856).

VIENNA.—“The centenary of Mozart's birth,” says the *Times* correspondent from Vienna, “was celebrated by a monster concert, at which the following compositions of the immortal composer were performed:—Overture, *Zauberflöte*; Chorus of priests, ‘O Isis’; Concerto in C minor (first movement); ‘Dies Irae’ from the *Requiem*; Symphony in G minor; an *Aria* de concert; and the last movement of the finale to the first act of *Don Giovanni*. The distinguished pianist, Liszt, conducted and evidently did all in his power to keep some 500 to 600 performers well together; but, unfortunately, he did not succeed in the attempt. The Overture, and the Symphony in G minor, were marvellously well played by the orchestra, but the ‘Dies Irae’ and the grand finale in *Don Giovanni* were failures. Staudigl sang in the ‘Dies Irae,’ but without a voice. The great Ridotto-hall, in which the concert was given, was crowded to excess.”

BERLIN.—Not only has the hundredth anniversary of Mozart's birth been duly celebrated on the day itself, but a number of smaller festivals, also in homage of the divine master, have come off both before and after the 27th ult. For instance, we may regard as a highly attractive preparatory “Mozart” evening, a quartet soirée of the Oertling-Rehbaum-Wendl-Birnbach Quartettverein. The rooms were crowded with musicians and *dilettanti*, and a bust of Mozart was a conspicuous object.

But to speak of the principal or grand festival. A committee of artists came to the resolution of commemorating the event by a morning concert in the Singacademie, and the performance of *Le Nozze di Figaro* at the Operahouse. The Singacademie was especially illuminated and, before the orchestra, within a complete grove of flowers, stood a colossal bust of Mozart, expressly modelled by Professor Kiss—the sculptor of the Amazon. The concert began with the overture to *Belmonte e Constanze*, the great master's earliest and favourite opera. Herren Mantius and Zschiesche sang the duet, and Madlle. Johanna Wagner followed with the air “Parto,” from *Titus*. The quintet from *Cosi fan tutte*, sung by Mesdaunes Köster, Bötticher, Herren Mantius, Krause, and Zschiesche, concluded the first part. The second part began with the “Ave verum corpus,” sung by the Königlicher Domchor, and vociferously encored. Lastly came the *Requiem*, executed by the members of the Singacademie, Stern and Jahn's Gesangvereine, and the Royal Chapel. The solos were assigned to Madame Hahnemann, Mademoiselle Jenny Meyer, Herren Otto and Kotzolt. *Le Nozze di Figaro* was preceded in the evening at the Opera-house by the *andante* from the Jupiter symphony. Thus much for the purely musical portion of the festival. Above three hundred ladies and gentlemen, all devotees at the shrine of genius, took part in a grand entertainment in Möder'scher Saal. All the celebrities of Berlin, including ministers of the Crown, military commanders, actors, singers, painters, and sculptors, were present. The King, with the court, assisted at the concert in the evening.

LEIPSIC.—(From our own Correspondent.)—The whole of the thirteenth Gewandhaus concert was devoted to Mendelssohn's *Elijah*. The solo parts were sung by Mad. von Holdorp, Madlle. Koch von Kessler, Mad. Dreyschock, and Herren Schneider, Eilers, Langer, and Clauss. The choruses were given by the Paulinerverein, Singacademie, and the Thomanerchor. Among the principal singers I may especially mention Herr Eilers, who sang the music of *Elijah* with artistic feeling. The chorus in some points left much to be desired. The orchestra, however, and the conductor, Herr Kappelmeister Rietz, did all that could be done to make amends for occasional deficiencies. The reception of this great work on the part of the audience was very

cool indeed, although the hall was more crowded than ever I have seen it before, and with very attentive hearers. At the end of the first part no one applauded, and after the second, not more than half a dozen raised their hands in approval of that mighty and inspired composition—of one for whom the musical authorities of Leipsic profess such an attachment. A young singer, Mdlle. V. Bianchi, from St. Petersburg, appeared at the fourteenth concert. She is said to have studied at the Paris Conservatoire with no small success. She pleased here, and was generally considered a singer of the first class. She sang a recitative and aria from *Cenerentola* with great effect, but was not so successful in Beethoven's "Ah, Perhdo." The instrumental soloist was a young artist, Herr Japha, member of the orchestra, who studied here with David, and in Paris with Alard, a violin concerto by whom he played creditably. The orchestral pieces were an overture by Rietz in A major and Beethoven's symphony, No. 7. The overture was loudly applauded, and the composer obliged to come forward twice. Beethoven's symphony was given with the usual excellence of the Gewandhaus band.

On the 15th ult., a concert was given at the theatre, to afford two ladies, the sisters Mdlles. Emilie and Hildegard von Linden, from Munich, an opportunity of appearing for the first time in public. The programme was interesting. On the whole the *début* of the young ladies was satisfactory, and we hear they will shortly appear in operas.

The third quartet *soirée*, given on the 22nd January, was wholly devoted to Mozart's quartet for "strings" (No. 10), composed in '86; serenade for two oboes, two clarinets, two bassett horns, two fagotti, four hunting horns, violoncello and contrabass; quintet for string instruments (G minor) composed in '87. The serenade was to us new. Although it dates from the year 1780, this was the first time of its performance here. It consists of five movements—namely, 1. Largo, molto allegro; 2. Minuet; 3. Adagio; 4. Andante con variazioni; 5. Finale molto allegro. The serenade, I believe, was procured from Munich. The performance by the members of the Gewandhaus band was highly satisfactory. On Sunday, the 27th ult., a morning concert was given at the Gewandhaus, in commemoration of Mozart's birthday. The proceeds of the concert are to be devoted towards founding a "Mozart Scholarship," for a talented pupil at the "Conservatorium." The concert commenced with a prologue, spoken by Herr Behr. The programme comprised the overtures to *Il Re Pastore*, *Idomeneo*, and *La Clemenza di Tito*; Jupiter symphony, romanze e duetto from *Il Re Pastore*, by Mdlle. Bianchi and Herr Schneider; concerto for violin and viola, with orchestra, by Herren Dreyschock and David (composed 1778); scene from *Idomeneo*, "Godiami la pace;" aria from the same, "S'il padre," by Mdlle. Bianchi; march and scene from the same opera; march of the priests, with aria and chorus from the *Zauberflöte*, Sarastro, Herr Eilers; sextet from *Don Giovanni*: Anna, Mdlle. Bianchi; Elvira, Mdlle. Koch; Zerlina, Mdlle. Bretschneider; Ottavio, Herr Schneider; Masetto, Herr Eilers; Leporello, Herr Behr.

The programme it will be seen was divided into three periods—the youthful, extending to the year 1778; the riper, which burst forth in *Idomeneo*; and the period of the highest perfection, from the middle of 1780 to the end of 1791, soon after which Mozart died. The overture, &c., from *Il Re Pastore*, were more than usually interesting, as we had not heard them before. This opera was written by Metastasio for a festive occasion at the Imperial Court of Vienna, and the music was composed by a certain Bono. Others have also composed to the same text, for instance, Jomelli, Guglielmi, and others; but it is undeniable that Mozart's music is the best. The concerto for violin and viola, an extremely interesting relic, was performed by the two artists with great brilliancy. Herr David introduced a cadence in each of the three movements. The overture, scene, and aria from *Idomeneo*—performed for the first time at Munich in 1781—were well interpreted. The overture to *Tito* and the *Jupiter* symphony were equally well played. The finale to the second act of *Don Giovanni*, seldom or never executed on the stage, was listened to with unusual attention.

The only attractions at the opera since I wrote last have been the *Barbiere* and the revival of *Joconde*, by Nicolo Isouard. In the former Mdlle. Hybl was the Rosina; Herr Schneider, Count

Almaviva; Herr Behr, Doctor Bartolo; and Herr Carnon, Don Basilio. Mdlle. Hybl has a good voice, and is in some respects a good artist. Herr Carnon, who has been lately engaged, possesses a pure, bass voice, sings well, and is an actor. Herr Behr played Doctor Bartolo well, and Herr Schneider made a tolerable Count.* The chorus and orchestra were not always as steady and correct as might have been desired.

Joconde was revived after an interregnum of twenty years. I was most agreeably surprised with the music, which is simple and pleasing, and is full of pretty melodies, of the sentimental kind. The principal characters were sustained by Mdlme. Bachmann (Hannchen), Herr Schneider (Joconde), Herr Brassin (Count Robert), Mdlle. Hybl (Mathilde), Mdlle. Neuhold (Edile). On the whole the performance was creditable, but the audience, by no means numerous, did not receive it with warmth. Shakespere's *Much ado about Nothing* has been acted twice to full houses with great success.

The centenary of Mozart was celebrated at the theatre on the 27th January. The house was exceedingly crowded. Instead of an opera, which naturally was expected, a play was given, entitled, *Mozart*, by Wholmuth. It is very interesting, as it contains illustrations of the different periods of the great composer's life. In one of my next letters I will give you an analysis of the piece. Between the acts the overtures to *Don Giovanni*, *Figaro*, *Der Entführung*, and *Die Zauberflöte* were played. Shakespere's *Midsummer Night's Dream*, with Mendelssohn's music, will shortly be reproduced.

The Paulinerverein gave their annual concert at the Gewandhaus on the 28th January, which as usual was crowded. The principal attractions were, Cherubini's second *Requiem*, Weber's *Jubilee* overture, "Casta Diva" sung by Mdlle. Bianchi, a cavatina from *La Gazza Ladra* by Herr Eilers, and a *Fantaisie* for violoncello composed and performed by Herr Gritzmacher. The rest of the programme consisted of four-part songs.

As *vorfeier* to Mendelssohn's birthday (3rd February), we had at the theatre Shakespere's *Midsummer Night's Dream* on the 2nd February. The house was excessively crowded by a respectable audience, among which I noticed many admirers of Mendelssohn, who seemed to enjoy the performance exceedingly. It was one of the best I ever saw. The band played the overture and other music with great energy and spirit; nor were the actors less praiseworthy in their several parts; all contributed to the best of their abilities to an efficient execution of this masterpiece; their efforts, I am pleased to say, were not in vain, since the music to *A Midsummer Night's Dream* was received with enthusiastic applause.

BRUSSELS.—The Artistic and Literary Circle inaugurated a new kind of entertainment, half musical, half literary, on Tuesday, the 29th ult. For the musical department were engaged Messieurs Lassen (pianoforte), Wieniawski (violin), and Fischer (violoncello), instrumentalists, and M. Cornelis, vocalist. Among other *morceaux* introduced was Mendelssohn's second pianoforte trio, in C minor, which produced a great impression on the audience. Of this work, *d'après* of its performance on the occasion, the *Guide Musicale* of the 29th of January, thus writes (Can it be believed? Read what M. Fétil fils has written, in the *Indépendance Belge* of the 28th instant, of Mendelssohn and the trio just alluded to):—

"As for the work of the Leipsic composer, we are obliged to confess that it has not gained our entire sympathies. We found it very long and very vague. Like the greater part of the works of this composer, it fails from the want of ideas, and from the absence of a well-concerted plan. Skilful in the disposing of 'symphonic masses,' and in the combination of orchestral effects, Mendelssohn (*sic*) in his overtures makes amends for poverty of invention by an ingenious disposition of details. In chamber-music, so called, on the other hand, the composer has not this resource; if ideas fail him, the hearer will perceive it; and such was the case on Tuesday during the performance of the trio of Mendelssohn (*sic*). It is, therefore, to be regretted that the artists had not selected, in preference, one of the *chefs-d'œuvre* of Mozart or Beethoven."

"We are well aware," says the *Guide Musicale*, "that M.

* Our correspondent makes no mention of Figaro—a character of some importance in the *Barbiere*.—ED. M. W.

Fétis, fils, like M. Fétis, père, has no great affection for Mendelssohn; he thinks so little of him, indeed, that at every turn he mutilates the name of the celebrated German composer. We will not dispute with a critic so skilful and learned. Let the reader judge for himself."

The opinions of our Brussels contemporary about the trio of Mendelssohn, which M. Fétis, fils, criticises so knowingly, is as follows:—"M.M. Lisseen, Wieniawski, and Fischer executed the magnificent trio, in C minor, of Mendelssohn—a majestic work, profoundly conceived, clear in all its parts, and disclosing new ideas and powerful effects, based upon a noble and rich harmony." Who shall decide when doctors disagree? At the same time, were Mendelssohn alive, some friend might console him for the Belgic attack, by parodying the couplet which Southey addressed to Charles Lamb, when Jerdan the critic had "pitched into" the amiable author of *Elia's Essays*, in the *Literary Gazette*:—

"Methinks, old friend, thou art not worst bested,
Since dullness threw a Fétis (Jordan) at thy head."

And, after all, neither M. Fétis the elder, nor M. Fétis the younger is infallible.

ITALY.—In Naples a new opera by Signor Merotti, entitled *Una Gita a Pompei*, has been produced at the Teatro Nuovo with considerable success as regards the music, the libretto being described as monotonous, and wanting in dramatic situations. The music, though not very original or melodious, is better spoken of. The composer was recalled at the fall of the curtain. The principal singers were Madames Passini and Castellucci, and Signori Casaccia, Zoboli, and Conti. A misunderstanding has arisen between Signor Petrella and the directors of the Royal Theatres on the subject of the former's new opera, *Elnava*, for which a sum of two thousand ducats was to have been paid. The directors now refuse to perform their part of the contract, and have also refused to give the composer a whole benefit, which he offered to take in lieu of the sum agreed upon. Our friend King Bomba will perhaps step in and settle the matter à l'aimable. Donizetti's *Polidio* is to be brought out with Mad. Medori, Sig. Coletti and Mirate. In Florence, *Il Barbiere* continues to draw good houses at the Pergola. A new opera, *Il Domino Bianco*, will be shortly produced, the book by Sig. Canarai, and the music by Sig. Picchi. The composer is known by a former work, entitled *Don Crescendo*. Mad. Sophie Fuoco has created a perfect *furore* in the ballet of *Esmeralda*. At the Teatro Pagliano, the new opera by Sig. Cianchi, entitled *Il Saltimbanco*, continues to stand high in public favour.—At Leghorn, the *Sonnambula* has been played with Mad. Vaschetti as Amina. The lady is said to have a pleasing voice, though weak and uncertain. Sig. Prossi, who made a sad mess of *Macbeth*, has regained somewhat of public favour by his singing in the *Sonnambula*. The barytone, Sig. Berti, was a dead failure.

ST. PETERSBURGH.—The *Trovatore* has been so successful at the Imperial Opera as to preclude the necessity of bringing out any novelty this season. The journals are in raptures with Sig. Tamberlik, who is also highly spoken of in *Guillaume Tell*. *Il Barbiere*, *Mosé*, *Lucia*, and *Roberto il Diavolo* seem also to have pleased the public. Differences of opinion still continue about the respective merits of Mad. Bosio and Mdile. Lotti, the last of whom, said to be a vocalist of the Cruvelli stamp, created a great sensation in *Roberto*. Signora Lablache and Calzolari have won high praise in the *Barbiere*, in the parts of Doctor Bartolo and Count Almaviva. Mad. Bosio was delightful in Rosina, and produced an immense sensation in Alary's polka and variations. The clarinet player, Sig. Cavallini, is at St. Petersburg, and a young pianist, named Leschetitzki, is in high favour. The war does not appear to have greatly interfered with the entertainments of the public.

MADRID.—We learn from the *Musical Gazette* of Madrid, that "the celebrated barytone, Ronconi, has been the object of a 'sympathetic manifestation' in this city. He lately received the Cross of Commander of the Order of Isabel-the-Catholic. His generous conduct and numberless proofs of disinterestedness and courage, which he displayed during the terrible epidemic which recently scourged Spain, have rendered his name dear to

all Spaniards, who regard Ronconi as their compatriot, as their adopted son. On the 21st ult., at the Theatre Réal, the noble artist appeared in Verdi's *Nabucco*, and achieved a triumph all the more glorious, since it was awarded as much to his character as a man as to his distinguished merit as an artist." After this it is to be hoped that Ronconi will not stay away another season from London during the progress of the Italian Opera.

KÖNIGSBERG.—A new grand opera, entitled *Frithjof*, by Herr Rudolph Gervais, a native of this city, was lately produced with success.

NEW YORK.—From the *New York Musical World* we learn that Herr Ernst von Heeringen, the inventor of a new system of musical notation, had committed suicide, by shooting himself through the head. So bent was he upon carrying out his system, and so convinced of its importance, that he left America not long since, and went to Berlin, where he made no doubt that his new notation would be more successful. Being disappointed, however, he returned to New York, and, as the saying is, never held up his head since. He leaves a widow residing in Virginia. The second concert of M. Gottschalk attracted, it would appear, a more crowded audience than the first. "The *Jerusalem* for two pianos," says the journal quoted above, "was a stupendous effort of the two Boanerges of pianism, Gottschalk and Hoffmann." (!) Spohr's *Lucretia Borgia* is in rehearsal by the Mendelssohn Society. The last operas given at the Academy of Music, up to January 12, were *Linda*, *Norma*, *Lucrezia Borgia*. Miss Laura Keene's new dramatic enterprise was to open to the public on Monday, the 24th of December, at the Metropolitan Theatre, when *Prince Charming* was to be given with new scenery. Between Saturday night and Monday morning, however, some scoundrel—supposed to be hired—effected an entrance into the theatre, and cut and demolished the new scenery. The opening, therefore, had to be postponed on the plea of the indisposition of Miss Laura Keene, and as the scenery could not be replaced in time, a new piece was put on the stage in a few days. The performances had so far drawn full houses. Mr. Morgan, the organist, has commenced a series of "pianoforte recitals" at the Dodworth Rooms, on the 8th of January. At the second concert of the Philharmonic Society, which took place on the 14th ult., Herr Niel Gade's symphony, in C minor, was played for the first time. It was severely criticised by the press.

BOSTON.—The music of Herr Brahms, the young composer, is causing quite a schism in Boston—indeed, being a disciple of "the future," a Wagnerian controversy, on a small scale. Herr Brahms, according to "Dwight," is only fifteen years of age, notwithstanding which, he has written a great deal. At a concert—called "The German Trio"—given by the Messrs. Gartner, Hause, and Jungnickel, at the Chickering Saloon, a pianoforte trio, by Herr Brahms, was performed. This trio had been played the week previously, at Mr. William Mason's concert. With its merits, as a composition, *Dwight's Journal of Music* does not appear to be deeply impressed.

"That we were somewhat more interested," writes our contemporary, "in following its ideas, or striving for ideas, we freely own. Of its general character, however, we found our impressions unchanged. That it shows rare power for a youth of fifteen, who could doubt? Whether that power amounts to genius, contains the germs of future greatness, is a problem we had rather leave to time."

Not so a correspondent of *Dwight's*, who says openly—"that, to his humble comprehension, Brahms, the future in question, promises another Beethoven." What between praise and dispraise, Herr Brahms is likely to obtain considerable notoriety. At the fourth Orchestral Concert a new symphony, by M. Gouvy, was produced, which does not seem to have been relished by the cognoscenti. At M. Otto Dresel's first *Soirée* a more than usually good programme was provided. It included, among minor matters, Mendelssohn's second sonata duo for piano and violoncello, the first movement from Bach's concerto for two pianos (in C), with quartet accompaniment, and Beethoven's pianoforte sonata in E flat, *Les Adieux*, *l'Absence*, et *le Retour*. Nine representations of Italian operas were announced to be given by the company of the Royal Academy, from New York, to commence on the 21st ult.

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TO CORRESPONDENTS.

E. D. F. had better apply to Mr. J. A. NOVELLO, 69, Dean Street, where he is most likely to obtain the necessary information.
Mrs. M. (Milnthorpe).—The lady's name, we believe, was BANTING.
E. A. H.—Our fair correspondent should forward us from time to time the country papers. We cannot be expected to have a watchful and an anxiously polyscopic eye upon the whole provincial press, large and small; nor is it expected at the hands of our correspondents that they should trace us accounts of the musical doings of the entire universe.
DIRECTOR OF PICCO.—We beg to acknowledge the receipt of a card from "Mr. GAY, Director of Picco."

BIRTH.

On the 5th instant, at Bryanston-square, Mrs. H. F. Broadwood, of a son.

MARRIAGE.

At Paris, on the 27th January, Mr. Michel Bergson, Professor of Music, to Catherine, third daughter of J. L. Levison, Esq.

DEATH.

On the 31st January, the wife of Henry Aveling, Esq.

ERRATA.—In our review last week of Mr. Edward Sharp's song "When o'er the stormy deep," the title was inadvertently printed "When o'er the shiny deep."—In noticing the patronage of Madame de Szczepanowska's concert in the *Musical World*, Jan. 26, for "His Worshipful the Lord Mayor," read "His Worshipful the Mayor"—only London and York are entitled to the privilege of calling their civic dignitaries *Lord Mayor*.*

* Dublin ED. M. W.

THE MUSICAL WORLD.

LONDON, SATURDAY, FEBRUARY 9TH, 1856.

THE last news from Paris is curious. M. Crosnier has (under advice) seceded from the management of the *Académie Impériale de Musique et de Danse*. He is succeeded—by whom do you think, reader?—by M. P. A. Fiorentino, the well-known *feuilletoniste* of the *Constitutionnel*, and the *Moniteur* ("A de Rovray"), an Italian *homme de lettres*, who assisted M. Dumas in the composition of *Monte Christo*, &c., &c., and writes French as well as any Frenchman on the press, and, indeed, much better than any, except M. Jules Janin.

For our own parts, in so far as we can possibly take an interest in dramatic and musical affairs on the other side of the Channel (*Outre Manche*), we are by no means grieved at the change. A worse manager than M. Crosnier (except MM. Véron, Léon-Pillet, Duponchel, and Roqueplan)

never attempted to direct affairs at the Grand-Opéra. M. Fiorentino knows all about theatres, before and behind the curtain. He is acquainted with nearly all the singers in Europe, and is a scholar and a gentleman in the bargain—to say nothing of his being decorated with the *insignia* of the Legion of Honour. He should, therefore, be able to steer the ship into safer and more prosperous waters than his predecessors. Moreover he is supported (overtly) by "the Minister," M. Achille Fould, and (*sub rosa*) by the Emperor Napoleon III., *bond fide* lessee and controller of the Opéra and its interests.

Thus M. Fiorentino has everything in his favour, and if he fails it will be his own fault. He ought to do wonders. He ought to resuscitate the Grand-Opéra, which, it must be owned, has of late years fallen very low. He ought to find a new tenor, as a pleasant antidote to the provincial bellows of M. Gueymard (the worst *first tenor* ever tolerated at so grand an establishment), and to officiate when little M. Roger (re-engaged for four years) may happen to be scant of breath. He ought to hunt up a fresh *soprano*—a dramatic *soprano*—since, now that Mdlle. Sophie Cruvelli has devoted herself solely and wholly to the service of a loving husband, and left a constant public in the lurch, it would require more brains than even the *Athenaeum* possesses to fill up the place she has vacated. He ought to cancel the engagement of Madame Borghi-Mamo, which is simply an absurdity. He ought to propitiate Meyerbeer, and persuade him to re-write and transpose the *Africaine* (as he did of yore the *Prophète*) for Madame Pauline Viardot Garcia, in order to propitiate the *Athenaeum*, and thereby insure the fortunes of the Opera and the ultimate prosperity of the French Empire. He ought to revive M. Auber's *Gustave III.*—a magnificent opera, the failure of which was quite enough to proclaim the incapability of French audiences to adjudge the claims of musical composers. He ought to bring back *Guillaume Tell*, worthily, and dismiss any tenor whatever who presumed to say anything about that humbugging "*Ut de poitrine*," which has been the constant bane for twenty years past of one of the most brilliant efforts of modern genius. He ought to forbid the *coulisses* to the members of the Jockey Club, and only to allow M. Fould (and even his Majesty the Emperor himself) behind the scenes *on business*. He ought to reconstruct the band, which has been gradually decaying, under "the cold shade" of M. Girard, and bears about as much resemblance to its former self as the walls of Carthage, when Marus sat upon them and pondered gloomily, to the Carthage of Dido, who looked "with anxious polyscopy" at the departure of Æneas. He ought to turn adrift at least *two-thirds* of the chorus, who sing out of tune and have no voices. He ought to reinforce the *ballet* with at least half a dozen tolerably well-looking *coryphées*, since they are for the most part at present (to speak mildly) a set of "frights." He ought to treat the representatives of the press (remembering his own estate) with a little more courtesy than MM. Roqueplan, Crosnier, and Fould, and send them circular letters of thanks (especially to M. Théophile Gautier and MM. Escudier) whenever their *feuilletons* contain just criticisms, however severe, upon the performances at the Opéra. He ought to resign the *feuilletons* of the *Moniteur* and *Constitutionnel* to some other critic, as able and impartial as himself (say M. Adolphe Adam—a great favourite of M. Mires), who, from his judicial *mansarde*, might fulminate (which M. Fiorentino cannot now himself) against all and every shortcoming that was

fairly open to the critical thunder. He ought, in short, to arrange at once for the production of French versions of *Tannhäuser* and *Lohengrin* (to secure the patronage of the *aesthetic* German clique that infests the *Café du Helder*), for the resuscitation of *Benvenuto Cellini* (to make it all right with the *Débats*, and get another 20,000 francs from Herr Ernst, the stepper-into Paganini's shoes), and finally (again to seduce the *Athenaeum*, which is of the utmost importance—*une affaire majeure*, indeed) to force M. Scribe to search his iron trunk for some forgotten manuscript and place it in the sombre keeping of M. Gounod. As for Verdi, what is Verdi without Cruvelli? Find your next *Hélène*, if you can, M. P. A. Fiorentino, and we shall congratulate you; but understand, Mdlle. Piccolomini will not do.

About the *ballet* we shall say nothing. M. Fiorentino knows more of it than we do. Carlotta Grisi, like that other and more substantial *fée*, Sophie Cruvelli, has forsaken the boards. Nevertheless there is Rosina Wright, whom Albert Smith (of the Mount) can recommend, and she is a far livelier and more agile dancer than either Mdlle. Priora or Mdlle. Couqui—pretty and *pimpante* as is undoubtedly Mdlle. Couqui.

Here at any rate is a chance of restoring the *Académie Impériale de Musique et de Danse* to a vestige of its ancient glory. It has gone down, *poco a poco decrescendo*, ever since M. Véron thought he could manage it, and finding he couldn't, purchased enough shares in the *Constitutionnel* to give him the undisputed control over that now "semi-official" and often officially-snubbed journal. Will M. Fiorentino restore the Opera to life? We have faith in him, and hope so.

THE hundredth anniversary of Mozart's birth-day seems to have been celebrated with more or less dignity in nearly all the principal towns of Germany. It is, nevertheless, remarkable that there was nowhere a festival on a very grand scale—a festival at all comparable to our own Birmingham and Norwich meetings—in honour of that important occasion. At Vienna, where the greatest show was made, the performance (we hear from good authority) was, on the whole, discreditable. The bad policy of engaging Dr. Liszt as conductor was attended with the result anticipated. And yet, surely, the disasters at Bonn and Carlsruhe could not have been forgotten. From another point of view, however, the selection of Dr. Liszt was equally unadvisable. Between Mozart and him there could be no more in common than between the pure and the impure. The arch-disciple of Richard Wagner—formerly his John the Baptist, and now his Paul—was certainly not the man to associate with a ceremonial intended to perpetuate the memory of the most uncompromising of musicians. The whole business assumed the air of a farce the instant the name of Dr. Liszt was published in connection with it; and for our own parts we are not sorry that it was a failure.

At Berlin there was no such unscrupulous mockery evinced as at Vienna. Mozart's memory was not outraged by contact with the declared enemies of that art which he loved so well and advanced so far. There was no Liszt here to make the judicious grieve. But, notwithstanding this, the solemnisation seems to have been unworthy of a great musical city like the Prussian capital, and of a name so dear to every German musician. To judge, indeed, from the accounts we have received, it was Leipsic and Cologne that did most honour to Mozart and credit to themselves. The concert held at the

Leipsic *Gewandhaus*, on the 27th of January, was both curious and interesting. Of what it consisted a reference to the letter of our Correspondent will show. It appears to have been the chief object of the directors to present such pieces to subscribers as were not known at all, or very little known. The programme merits perusal, if only on that account. The concert was successful, and deservedly so, more especially since it was a home affair, and little or no foreign aid was solicited. As for Cologne, it is not at all surprising that the commemoration should have been in all respects worthy, since it was under the sole direction of Herr Ferdinand Hiller, whose name is just as honourably, as that of Dr. Liszt is questionably, associated with the interests of music.

The essential fact, however, is this—the 100th anniversary of the birth of the greatest of musicians was remembered and feted throughout Germany, while in England and France (Italy is not just now a musical country) the event was overlooked. At France we are hardly surprised, because, amidst the loudest pretence, and the most preposterous assumption, the French public really understands less of music than the public of any other nation. But the apathy of England is perplexing. Mr. Edmund Chipp played a few pieces on the organ; the Crystal Palace gave an unpretending concert; and that was all of which our huge metropolis and its environs could boast! And yet we make bold to say that the music of Mozart is more known and cherished in this country than elsewhere. There has been some unaccountable remissness—*where* and *why* we are not prepared to say. We dare lay a wager that, a week or two hence, we shall learn from Mr. Dwight, that the Mozart centenary anniversary was not forgotten in Boston, and from *The New York Musical World* that even the swaggering "Empire City" did not allow it to pass unnoticed. But in England there has been *nothing*—or less than nothing. *Proh pudor!*

SOME of our provincial contemporaries are occasionally rather loose in their musical logic. Our spirited, though rare (and in arrear) contributor, Albert Smith of the Mount, has enclosed us an article upon the shilling concerts with which Mr. Thomas is endeavouring, after the example of M. Jullien, to inoculate the people of Liverpool. From this article, which is accompanied by a brief note, as follows:—"Dear ——, Is this in your line?—ALBERT SMITH" (knowing very well—the wag!—that it is not), it would appear that the labour of Thomas is in vain, and that the Liverpuddlians disdain to be inoculated. The fact is set forth, with a knowing air of triumph, by the critic on the Mersey, who is rather hard upon "scientific" composers. Let us quote a sentence or two from his "criticism." The non-success of Mr. Thomas is thus accounted for:—

"We have no doubt that the music has been too good, that is, of too high class. The public require to be led, almost coaxed, from pleasing melody to grander and more ennobling strains; but cheap concerts should especially be devoted to pleasing and relieving the over-taxed mind. Those who are willing to pay a shilling for recreation are not disposed to listen to dreary science and tolerated discords, like Mendelssohn's and Meyerbeer's."

It is difficult to unravel what is meant by the above, since it involves flat contradictions. The expression "too good" applied to music, or anything else, in a sense of depreciation, is absurd. But that is not the question. Because half a dozen "gents" here and there, with thick heads, long ears, "shiny" boots, and well brushed hats, have neither heart nor brains for anything above a polka or a galop, shall

the majority of the public, which would like as much to appreciate fine music as fine pictures, be condemned to a never-ending dance measure? This is worse than egotistical on the part of "swells" and "snobs"; it is suicidal. Why alone among the arts must music be viewed from a commonplace and trivial point of view?—why irretrievably fastened to the short and fragile petticoats of Terpsichore?

Was there ever a "critic" of fine arts such a blockhead as to retire from an exhibition of paintings with the conviction that the pictures of Raphael, Titian, Rubens, and Turner were "too good" for the people, and proclaim it in his paper? Never surely. Why then should that stupidly anomalous predicate be justified in reference to the great masters of the musical art? The lives of Mozart and Beethoven were as glorious and *useful* as those of any painters, sculptors, architects, or even poets, and their works are entitled to as much consideration and respect. Happily they are too closely intertwined with the affections of the enlightened world to be injured by the sneers of penny-a-liners, or half educated gentlemen of fortune, who, having no sympathy themselves with what is sublime and beautiful, would fain, by impudent and sophistical assumptions, pull down the rest of mankind to their own level. If the "fast" men had just intelligence enough to be able to perceive what a "slow" set they are, in comparison with their fellows, they would perhaps be a little more modest, or at any rate a little less intolerant.

But to return to our Liverpool "critic" (we hope it is not J. H. N.), whom we have quitted too long. He "has no doubt" that the music was "too good, that is of too high class." Why is it classed "high"—noodle!—if it deserves to be classed low—if it is dull and "dreary," as is suggested lower down? Really these self-evident contradictions, these empty sentences, in which one proposition follows on the heels of another only to upset it, are unworthy of a liberal pen. It puzzles us to explain how they come to pass through the hands of composers, much more how they escape the "*dile*" of sub-editors. The trash that is uttered about music, in print, and accepted for genuine criticism, is a discredit to the age, and more especially to the press—that "fourth estate."

Observe the inconsistency of this literary representative of "gentism." We are no sooner informed that the music given by Mr. Thomas was "too good" and of "too high class," than, in a trice, we are further reminded that "the public require to be led from pleasing melody to *grander* or *more ennobling strains*." If they require to be led, why not lead them—even according to the writer's own slip-shod method of reasoning? We should be very glad to know, moreover, what is intended by "pleasing melody"? Is it only the kind of tune that tickles the ears of donkeys, or stimulates the feet and arms of awkward snobs in paletots, to the uncomely gestures of the polka? The melody of Mozart and Händel must surely be "pleasing,"* or how, otherwise, has it outlived a century?

But we are wasting our words upon a "critic" who is incessantly swallowing his own. In one breath he alludes to the music of his antipathy as affording "grander or more ennobling strains" (than those which belong to the music of his sympathy); and in the next he belabours it, as "dreary science and tolerated discords."

"Tolerated discords"! And this, too, is a critic—a musical critic! And Albert Smith of the Mount cuts out his article,

and sends it to the *Musical World*! And the *Musical World* condescends to publish an article upon the article—which was probably what Albert Smith (that sad wag—a sadder wag than even Mr. Thackeray's Wagg, in *Pendennis*!) was aiming at. If so he has hit the bull's eye "i' the clout," and we hope may be satisfied with his triumph.

One thing the Liverpool critic never doubtless took into consideration—namely, the efficiency, or non-efficiency of the performances. How were those specimens of "dreary science and tolerated discords" brought before the public?—with what sort of orchestra, and what kind of execution?

DONNA VERLERİ GOMEZ, a soprano singer of repute in the United States, has arrived in London for the season.

M. SAINTON.—It should be recorded, to the credit of one of the most thorough musicians at present resident in England, that at the last two concerts of the Sacred Harmonic Society, M. Sainton conducted—and well conducted—the orchestra, in the absence of Signor Costa, caused by that gentleman's indisposition. The progress made by M. Sainton in the respect of all who know and who care for the best music has been great, and was never more signally attested than at the performances in question.—*Athenæum*.

M. JULLIEN.—At one of the concerts given by M. Julien at Liverpool, a Greek merchant was roughly handled in consequence of not taking off his hat when the National Anthems of England and France were being played. The police, however, interfered, and removed him from the room.

MISS ELIZA ANNE HUGHES.—This young vocalist has been singing, with great success, in concerts given by the well-known harp-player, Mr. Ellis Roberts, at Liverpool, Manchester, Preston, Leicester, Wellingborough, Swindon, Melton-Mowbray, Bath, and the Marylebone Institution, Edward-street, London.

MR. SWIFT, the young and promising English tenor, has arrived in London from the continent, and will make his first public appearance at the third miscellaneous concert of Madame Goldschmidt Lind on Monday evening.

MOZART'S SON.—A son of Mozart is still living at Milan. He received an invitation from Frankfort to be present at the anniversary jubilee in commemoration of the birth of his illustrious father, which, nevertheless, he declined.—*Le Nord*.

SIGNOR G. OVERTI, who announces himself "Pianist to the King of Sardinia," gave a Military Concert at the Hanover-square rooms, on Friday evening, the 1st of February, for the benefit of the families of the Piedmontese Soldiers killed or wounded in the Crimea. The vocalists were Mrs. Williams, Miss Stabbach, Signori Albicini, Kinni, Pierrini, and Campanella. The instrumentalists were Signor Paggi (oboe), pianofortes, Miss Dawson, Mdlle. Silvester, M. Le Mayer, and Signor Overti. The military bands were those of the Royal Horse Guards, Blue, under the direction of Mr. Tutton, and of the First Life Guards, under Mr. Waddell. The accompanists were Signor Fossi (one of the best in London) and Herr Rummel. We regret to say the room was hardly more than half full. The Sardinian Ambassador (the Marquis d'Azeglio) was present.

HANDEL'S MODE OF COMPOSING MUSIC.—Among the four creators (not composers) of music—Bach, Händel, Mozart, and Beethoven—Händel ranks the first and foremost in many respects, but is, notwithstanding, the weakest and most unequal of the four. So low doth the great German theorists rank him, that he is not admitted as an authority in their rudimentary treatises. The reason of his great inequality may be traced from his practice in writing for immediate performance, and for money. He was in one person, proprietor, renter, lessee, composer, manager, conductor, organist, singing-master, choragus, banker, speculator, and had to look to the public for an immediate return for his labours. When he completed his oratorio of *Judas Maccabeus*, Dr. Mainwaring requested the loan of the MSS. for a few days, and on returning them observed, "I have marked some of the finest movements." "Ah!" said Händel, "you have picked out the best things, but you take no notice of that which is to bring me all the money."—*Notes and Queries*.

* It would appear not, from the following:—"Miss Fanny Huddart sang 'L'Addio'; a better song might have been selected."

COVENT-GARDEN THEATRE.—Ash-Wednesday being a *dies non* at the theatre—that is, dramatic performances being interdicted by the law of the land and the Lord Chamberlain—a monster concert was got up to amuse those who were compelled to exist without the drama. It is a strange statute or enactment which forbids *Hamlet*, or any part of it, from being played by the gravest tragedians at the theatres on Ash-Wednesday, and will yet suffer “Jim Crow” or “The Ratcatcher’s Daughter” to be sung by the lowest buffoon in the kingdom. Does the Lord Chamberlain ever turn this anomaly over in his mind? or is he too much taken up, like the officials in the Circumlocution Office, with learning, as Dickens says in *Little Dorrit*, “How not to do it?” We should like to know, since it puzzles us exceedingly to account for so strange an absurdity. The concert demands very little notice. It was like all overgrown monsters, slow, dull, and unmeaning. Not, however, that it was without redeeming features, for who could hear so brilliant and striking a performance as M. Alexander Billet’s “Recollections of Ireland,” (Moscheles), and not feel charmed and gratified; or listen to the Chevalier Paggi on the oboe, and not be struck with the exquisite purity of his tone and his perfect mechanism? Some of the vocal feats, too, should not be left untold. It were well to say how Mad. Caradori—who, by the way, made her first appearance in London after an absence of two years—sang the romance, “Merci, jeunes Amies,” from Verdi’s *Sicilienner*; how Miss Lucy Escott was encored in Balfe’s never-dying “I dreamt that I dwelt in Marble Halls; how Miss Stabbach interpreted “The Sailors’ Grave;” and one or two more “hows” that have escaped us. “The rest”—as Hamlet says—is silence.”

PANOPTICON.—On Monday last the anniversary of the birth-day of Mendelssohn (Feb. 3, 1809) was commemorated at this Institution by performances on the organ, in the morning and evening, by Mr. E. T. Chipp, of the following works of that lamented composer:—

Prelude and Fuga, Op. 37, No. 2; Sonata, No. 6, on the Choral “Vater unser im Himmelreich;” Andante con moto, from Symphonie No. 4; Prelude and Fuga, Op. 37, No. 1; Adagio, from Symphonie No. 3; Sonata, No. 5; March, Lied ohne Worte.

The organ playing of Mr. Chipp was masterly, and was alone worth a visit to the Panopticon. In the evening a miscellaneous concert took place, the programme, which we insert below, consisted entirely of Mendelssohn’s compositions. The vocalists were Miss Clari Frazer, Mrs. Theodore Distin, Mr. W. J. Fielding, Mr. Theodore Distin, and the Orpheus Glee Union. Mr. E. T. Chipp was at the organ. The following was the programme:—

Sonata No. 1, Grand Organ, Mr. E. T. Chipp. Part songs, “I would that my love,” “May bells, and the flowers,” Miss Clari Fraser and Mrs. Theodore Distin. Song, “The Garland,” Mr. W. J. Fielding. Part songs, “Serenade,” “Love and Wine,” Orpheus Glee Union. Song, “The first Violet,” Miss Clari Fraser. Aria, “O rest in the Lord” (*Elijah*), Mrs. Theodore Distin. Psalm XLIII., Miss Clari Fraser, Mrs. Theodore Distin, and the Orpheus Glee Union. Aria, “O God have mercy” (*St. Paul*), Mr. Theodore Distin. Sonata No. 2.

The whole was under the direction of Mr. E. T. Chipp, organist of the institution, and reflected great credit on his management. Miss Clari Fraser, a young lady from the Royal Academy of Music, sang the “First Violet,” with great simplicity and exquisite feeling. The other singers acquitted themselves well; and the audience were delighted.

GALLERY OF ILLUSTRATIONS.—The proposals for a Peace with Russia are likely to prove fatal to all entertainments relating to the campaign in the Crimea. The first to retire with dignity and in good time were the Messrs. Grieve and Telbin, who closed their admirable and graphic “Pictorial Illustrations of the War” in Waterloo Place some days ago. The “Gallery,” however, was not long left untenanted. Miss P. Horton—who is independent of war or peace—removed her “Popular Illustrations,” from St. Martin’s Hall here on Monday evening. We have already had occasion—when Miss P. Horton made her first appearance at St. Martin’s Hall—to enter at some length into the merits of the “Illustrations,” and were not stint of cheery praises of the fair artist herself. Indeed, Miss P. Horton is especially fitted for entertainments of the kind in which she is now to be

seen. Her mimetic powers are admirable. She sings well, has a capital voice, and is a good musician. More than all, her great experience as an actress is eminently useful in the delineation of the various characters she assumes. In fact, we may repeat what we said before, that Miss P. Horton’s “Popular Illustrations” are among the best entertainments in monologue or dialogue yet submitted to the public. It would be unjust to omit from this notice the name of Mr. T. German Reed, who has composed all the music—which is exceedingly pleasing and characteristic—who accompanies the songs so skillfully throughout, and finally acts his part of the “enraged musician” with a great deal of animation and perception.

BEAUMONT INSTITUTION.—A concert was given here on Monday evening last. The vocalists were Miss Dolby, Miss Lucy Escott, Miss Robertson Stage, Mr. Sims Reeves, Mr. Winn, and Mr. J. L. Hatton. Mr. Viotti Collins was the violinist; Mr. J. L. Hatton accompanist at the pianoforte, and Mr. D. Francis director. Mr. Sims Reeves, who is an immense favourite at “Mile-end,” was encored in a new song by Frank Mori, “Good morrow,” in “Di Pescatore” (*Lucrezia Borgia*), and in the “Death of Nelson.” Miss Dolby was also encored; and indeed we may say that there was a “plethora” of encores, the programme being nearly twice gone through. A Miss Robertson Stage made her first appearance, and sang two Scotch songs very prettily. The room was quite full.

SACRED HARMONIC SOCIETY.—Mr. Costa’s oratorio, *Elie*, which created so much interest at the last Birmingham Festival, will be performed for the first time in London, at Exeter Hall, on Friday next.

PHILHARMONIC SOCIETY.—We have seen a copy of the amended laws of the *Philharmonic Society*, and, sooth to say, can perceive no change or amendment in them of any importance. While such formalities as the admission and election of members are dilated on with needless minuteness, we do not find any official provisions for due rehearsals—one great stumbling-block in the way of all former Philharmonic directions,—nor any system propounded by which the subscribers shall be assured of hearing the best new music,—not a word concerning trials, &c., &c.,—not an intimation that any attempt is to be made to impart interest to the concerts by a warrantable extension of their researches. The determination to give only six, in place of eight, concerts is bad, as we have already said;—and of beginning after Easter is worse—because the latter measure is a sacrifice to the humour of crowding and crushing all our London music within the space of a few spring weeks, which is fatal to Art and to artists, on whichever side it is viewed. Why should not a *Philharmonic Concert*, if rightly organized, now attract audiences as large as throng to hear the individual wonders of Madame Goldschmidt’s voice, or the even excellence of the *Sacred Harmonic Oratorios*? Another rule passed—that no director shall be eligible for an engagement to perform during the year of his direction, is, in some respects, salutary; though it must lead either to perpetual changes in the band, or to perpetual exclusion from the directorship of any orchestral players whom we may happen to possess. On the whole, there appears to be more of stir than activity in these new laws. What a change has a quarter of a century made! We were reminded of this by glancing at some of the *Philharmonic* concert bills twenty-three years old. At the same concert at which Mendelssohn produced his symphony in A major, he also performed Mozart’s Pianoforte *Concerto* in D minor with extemporized *cadenzas*. The other solo player on that occasion was M. de Beriot, and the singers were Madame Cinti-Damoreau and Signor Rubin. Times have changed since such a programme was not only possible, but habitual—the more need, then, is there for foresight and energy to be exhibited in the management of these entertainments, unless they are to perish.—*Athenaeum*.

L’INDEPENDANCE BELGE.—The purchase of this journal by the noted Dr. Veron, alluded to in our number of last week, has not been completed; M. Veron, at the last moment, we understand, “crying off.” Was the multifarious Doctor (a veritable literary and political Dulcamara) too knowing at a pinch for M. Jules Lecomte and the Russo-Belgians?

LES VÈPRES SICILIENNES.—Verdi’s last opera is now being played at Turin and Parma with immense success, under the title of *Giovanno di Guzman*. At the latter place it was performed thirteen times in succession. *Les Vèpres Siciliennes* is also in rehearsal at the Scala, Milan; the Fenice, Venice; the San Carlos, Naples; and at Florence and Bologna.

REVIEWS.

POPULAR MUSIC OF THE OLDE TIME; a collection of Ancient Songs, Ballads, and Dance Tunes, illustrative of the National Music of England. By W. Chappell, F. S. A.

The fifth part of this highly interesting periodical has just been sent us. The airs of the Elizabethan era are continued, and followed by songs illustrating Shakespere. To many, this will appear the most captivating portion of the work, and cannot fail to be perused with delight. There is scarcely a play of Shakespere's but an allusion will be found in it to some ancient ballad tune or verses. We need hardly exemplify songs like that of Iago, "King Stephen was a worthy peer," or that of Desdemona, "Willow, willow, willow," or the Clown's song in *Twelfth Night*, or the Fool's in *King Lear*. A hint will suffice. Mr. Chappell has told the history and pointed out the origin of each of these lyric curiosities endeared to the dramatist no less than to the musician. Perhaps, however, the ballad most worthy to be read in the present collection is that grand old song—somewhat diffuse certainly—"Drive the cold Winter away."

The work of Mr. Chappell would be valuable if only for the lyric beauties it contains, irrespective of the music, and the large amount of learning and research the author has brought to his task.

"TWELVE SACRED SONGS," music by Händel, now published for the first time in conjunction with sacred words, with a compressed accompaniment for pianoforte or organ, from Händel's original score, adapted and dedicated to the members of the Händel Society by R. Andrews.

In the first place the "members" have dispersed long ago, and the publication of Händel's words—since the dissolution of "The society," which set out so well and dissolved so unaccountably—has been carried on, at their own risk, and much to their credit, by the firm of Cramer, Beale, and Chappell. In the next place, had the Händel Society been still in existence, the dedication of Mr. Andrews would have been extremely inappropriate. The Händel Society was instituted for the purpose of presenting the world with a complete edition of the writings of Händel, as nearly as research and industry could insure, after the form and manner in which he left them. Now the design of Mr. Andrews is exactly opposed to this. He takes songs from operas, and marries them to sacred words—for which Händel, had he been living to see it, might have rated him in much severer terms than would come gracefully from the pen of a reviewer. We have on many occasions expressed our strong disapproval of such liberties being taken with the works of great composers, who, being dead, cannot protest against the injustice done to them. The publication of Mr. Andrews is one of the most flagrant instances of this unwarrantable meddling, for which no defence can be suggested, and no authority be urged. Metaphorically (only metaphorically) such transactions may be compared to the process of "sweating" sovereigns, attributed to a certain obscure community of Israelites. The music of such men as Händel is pure gold, and to "sweat" it should be accounted illegal.

No. 1.—"L'ALLIANCE," Fantasia on "Partant pour la Syrie" and "God save the Queen."

No. 2.—"AN APRIL SHOWER," sketch for the pianoforte.

No. 3.—"TERPSICHORE," scene de ballet pour piano, inscribed to Lady Smart. Composed by R. Harold Thomas.

There is a merit in all these pieces, though perhaps less credit is due to No. 1 than to the others. In *L'Alliance* the French and English national airs are successively presented and then brought together in a *coda*. As a *fantasia* this does not want for brilliancy and a certain kind of effect—*showy* effect; but it is otherwise patchy and unconnected.

No. 2 "An April Shower," is a graceful and sparkling étude in E flat—appropriately enough, by the way, dedicated to Mr. Sterndale Bennett (Mr. Harold Thomas's instructor), of whose lighter style it is by no means an infelicitous copy.

No. 3, "Terpsichore," in F, is an extremely pretty *air de ballet*, constructed after the manner of the various *pas de danse* in the operas of Rossini, Auber, and Meyerbeer. Though not quite so *recherché* as its companion (No. 2), and not a bit like Sterndale

Bennett, it is, in its way, just as complete, well written, and attractive. Mr. Thomas has evidently "stuff" in him, and must be careful not to write (much more to *publish*) indiscriminately and with haste.

No. 1.—"WHILE MY LADY SLEEPETH," Serenade dedicated to Miss Clara Henderson, by Edward Thurnam.

No. 2.—"WHITHER?" composed, and dedicated to Miss Birch, by R. Harold Thomas.

No. 1 is a very pretty and appropriate setting of one of the late Mr. Lockhart's spirited translations from the Spanish. Mr. Thurnam prefers that it should be sung by a solo voice, to the accompaniment of treble, *alto*, tenor, and bass, without any instrumental adjunct. It is printed both in this way and with a pianoforte accompaniment; and, as it seems to us, must be as effective one way as another.

We have been so accustomed of late to vulgar and commonplace settings of Longfellow's poetry, that we are really gratified to meet with so graceful a musical illustration of one of the great American poet's best translations of the German lyrics. "Whither" (No. 2—the original words are by Müller) is a charming song, and although the melody cannot be praised as strikingly novel, it is *genuine*, while the harmony of the accompaniment everywhere betrays the experience and the taste of the musician. The song is in E flat, and may be sung by a *contralto* voice. We recommend it to Mrs. Lockey (late Miss Martha Williams), whose delicious voice the musical public is impatient to hear once more after so long a silence.

"BOOSEY'S FAVOURITE OPERAS FOR THE VIOLIN." No. 1.—"La Sonnambula." Arranged by George Case.

The above is the first number of a new collection of complete operas for the violin, one of which is announced to be published on the first of every month. The arrangement is by Mr. Case. The list of operas intended for publication contains the names of *Lucrezia Borgia*, *Norma*, *Lucia*, *Elisire d'Amore*, *Ernani*, *Masaniello*, *Don Pasquale*, *I Puritani*, *the Huguenots*, *Il Barbieri*, *Don Juan*. Our amateur violinists will be glad thus to be enabled to refresh themselves with *souvenirs* of the pretty melodies they have heard at the Italian Opera, and the name of Mr. Case is a guarantee that the arrangement will be good. The first opera he has selected is the *Sonnambula*, which is now before us.

"THE CORNET MISCELLANY," a new Collection of Popular Operas and other modern music. Arranged for the cornet-à-pistons, with pianoforte accompaniment by Thomas Harper.

This monthly series for that popular amateur instrument, the cornet-à-pistons, is devoted to selections ("gems," or "beauties," as the conventional terms express it) from the most popular operas, arranged with a pianoforte accompaniment. The numbers before us (1 and 2) contain pieces from Verdi's *Rigoletto* and *Trovatore*, and, as might have been expected, are ably and effectively adapted by Mr. Thomas Harper.

"THE CONCERTINA MISCELLANY," a periodical of standard and modern music, arranged for the concertina and pianoforte; composed, arranged, and fingered by George Case.

The monthly periodical above described may be regarded as successful, since it has attained its second year. Nos. 13 and 14, which are before us, contain selections from *I Puritani* and *Lucrezia Borgia*, extremely well arranged for concertina with pianoforte accompaniment, by Mr. George Case. The arrangements are easy and showy at the same time, and thus may satisfy the vanity of the amateur performer, while they consult his capabilities and convenience.

ETON.—Mr. W. G. Cusins gave a concert in the Mathematical School-room on Friday evening, the 1st February, which was well attended. Miss Dolby was the vocalist; Messrs. Remeny, Nickel, and Buels were the violinists; Mr. Cusins, pianist; and Mr. Harold Thomas accompanist at the pianoforte. The concert went off with spirit, and several encores were awarded.

THE MUSICAL ESTABLISHMENT OF EDWARD VI.

The following is a nominal list of the Household Musicians of Edward the Sixth, with their several salaries or stipends:—

		FEE.	£ s. d.
Trumpeter's Serjeante ...	Benedict Browne ...	24 6 8	
Trumpeters ...	In number 16, every one of them having by the yere £24 6s. 8d. ...	389 6 8	
Luters ...	Philip Van Welder ...	40 0 0	
Harpers ...	Peter Van Welder ...	18 5 0	
Singers ...	William Moore ...	20 0 0	
Rebeck ...	Bernard de Ponte ...	9 2 6	
Sagbutts, in No. 6, whereof	Thomas Kent ...	9 2 6	
Vyalls, in No. 8, whereof	Thomas Bowde ...	24 6 8	
Bagpiper ...	John Severnecke ...	158 3 4	
Minstrelles, in No. 9, whereof	5 having £24 6s. 8d. by the yeere, and 1 at £36 10s. ...	220 15 0	
Players on the Flutes ...	6 at £30 8s. 4d. the yeere, and 1 at £20, and another at £18 5s. ...	12 3 4	
Dromslades (Drummers), in No. 3, whereof	Richard Woodward ...	127 15 0	
Players on the Virginals ...	7 at £18 5s. a peecod	24 6 8	
Musitions Straungers ...	1 at £24 6s. 8d. ...	3 6 8	
Players of Interludes, in No. 8	1 at £3 6s. 8d. ...	18 5 0	
Makers of Instruments	Robert Bruer (master drummer) ...	18 5 0	
	Alexander Penca ...	18 5 0	
	John Hodgkin ...	18 5 5	
	Oliver Rampons ...	18 5 0	
	Pier Guye ...	34 8 4	
	John Heywood ...	50 0 0	
	Anthony de Chouinte ...	30 8 4	
	Robert Bewman ...	12 3 4	
	The 4 brethren Venetians—viz. John, Anthony, Jasper, and Baptiste ...	16 6 8	
	Augustine Bassano ...	36 10 0	
	William Trosses ...	38 0 0	
	William Denivat ...	38 0 0	
	Every of them at £3 6s. 8d. by yeere, £26 13s. 4d., in camera 7, £23 6s. 8d. in Scd ^o , one £3 6s. 8d. ...	26 13 4	
	William Beton, organ-maker ...	20 0 0	
	William Tresorer, regal-maker ...	10 0 0	
	Summa Totalis ...	<u>£1,732 5 0</u>	

Total number of Persons, 73.

The above is extracted from the *Liber Niger Domus Regis*. Page 271 et seq.

RACHEL.

(From the *Sunday times*.)

The late arrivals from Havannah, while they confirm the news of Madlle. Rachel's arrival in that city, afford no indications of the period when she is likely to recommence her representations. The following is an extract from a private letter from Madlle. Rachel:—

"I remained some time at Charleston, in order that I might not be too much affected by the change of temperature. I have reposed quietly, and have been carefully nursed in this city for nineteen days, but my health has not yet been entirely re-established, for I cough constantly. I desired to try my strength by giving a representation two evenings before my departure, at the request of a good number of charming ladies. This *Soirée d'Adrienne* (they asked me to play Adrienne) did not increase my sickness, but proved to me that I need a longer period of repose before I can safely and regularly resume my courageous tour across America. For the present I remain at Havana, well attended for in all that regards my health. My house is good, the climate is excellent, and the heat is unceasingly tempered by a fresh and mellow breeze, which appears to dispose me to rest and to nourish me at the same time. This is what I think the climate will do for me. Nevertheless, the day of my *début* is far from being fixed. How can I tell that several months' repose will not be necessary for me? Be that as it may, I resign myself—for I desire yet to live, even though, for lack of strength, I must no longer play tragedy."

The unanimous opinion of the first physicians of Havannah is, that there is nothing alarming in Madlle. Rachel's condition. There

is no symptom which indicates that she requires anything but a temporary repose, the term of which the excellent climate of the tropics will doubtless abridge. Notwithstanding the uncertainty as to when she may be able to appear, Madlle. Rachel has the prospect of the most magnificent success in the Island of Cuba. On the 23rd of December, the subscription for her first twelve representations already amounted to more than 12,000 dollars. Since the above, we have received a letter from the Havana, dated January 13. It says, speaking of the great *tragédienne*:—

"Rachel has changed her mind, and still remains in this city. She had engaged her passage on board the British mail steamer, and it was supposed, therefore, that she was about to take her departure, but she forfeited the half-passage money, and is now the guest of Señor O'Farrell, of this city. All the other members of the French Company, I believe, have taken their departure for Europe, as have also Messieurs Félix, *père et fils*, Rachel alone remaining, with her maid. The large number of the biography of Rachel, and the translation of her plays (the authorised edition published by Davie and Corbyn, of your city), have been purchased by a speculative bookseller of this city, who retails the biography at twenty-five cents and the plays at ten cents each. He has also become the purchaser of a number of the French statuettes of Rachel, and he will, no doubt, make a handsome profit out of his speculation."

EXCHEQUER CHAMBER, FEBRUARY 2ND.

CROFT v. LUMLEY.

THIS was a writ of error from the decision of the Court of Queen's Bench. It was an action of ejectment to recover possession of the Opera-house, in the Haymarket, on the ground that the defendant had forfeited his lease by breaches of the covenants in the lease by disposing of boxes and stalls for a longer period than the covenants permitted him, and also by giving warrants of attorney, encumbering the theatre. When the action came on for trial it was arranged it should be turned into a special case, which was argued before the Court of Queen's Bench, and that Court gave judgment for the defendant on the ground that the defendant had not been guilty of the breaches charged, except one, and that the forfeiture under that breach had been waived by a subsequent receipt of rent. This matter has from time to time occupied so much space in our columns, and the arguments to-day were of so strictly technical a nature—as to the construction to be put upon the words of the covenants, and upon the acts done, which were charged to have been breaches of the covenant—that a very short notice only is necessary.

Mr. Hugh Hill, Mr. Unthank, and Mr. Martelli now appeared as counsel for the plaintiff; and Sir F. Kelly, Mr. Maude, and Mr. Wells for the defendant.

The arguments were not concluded when the court adjourned to Saturday next.

THEATRE FRANCAIS.—An abdication, or deposition, which I know not, has just taken place. A ruler who has exercised authority over Kings and Emperors, heroes and warriors, retires, and his sceptre passes to other hands. M. Arsene Houssaye "resigns" his post of director of the French Theatre, and M. Empis, of the French Academy, is named as his successor, with an allowance of 30,000*fr.* a year. M. Empis was formerly employed in the administration of the civil list under Louis Philippe. I doubt whether a theatrical company is not more difficult to manage than the subjects of "Holy Russia."—(*Times Correspondent from Paris*.)

PHILADELPHIA.—Rossini's *Stabat Mater* was given by the Musical Union, at the Musical Fund Hall, on the 2nd of January. On the 8th, the same society inaugurated the new hall in Market-street, a spacious room, one hundred and eighty feet long by seventy wide. The Oratorio and Madrigal Society was organized on the 9th, Mr. Crouch being musical director. Mr. Leopold Meignen has written an oratorio, called *The Deluge*, for the Musical Union. The Händel and Haydn Society is making active preparation to give its opening concert. The Harmonia, on the other hand, is doing nothing. Sig. Badiali has returned to Philadelphia, and sang lately at the Concert Hall.

LISBON.—M. Thalberg has arrived here from Rio Janeiro Buenos Ayres, the Brazils. He was received by a deputation of the Saint Cecilian Society. M. Thalberg has announced a concert at the San Carlos theatre.

[FEB. 9, 1856.]

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